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winter. 'What do you mean by *dogwood winter*?' asked his host. 'Don't you really know what *dogwood winter* is?' demanded the man from Hickory, N. C. 'There is always a spell of it in May, when the dogwood tree is in bloom. For several days there is cold, disagreeable, cloudy weather and often a touch of frost. Down our way it never fails, and we call it *dogwood winter*. I thought the phrase was general.'"

AN "INDIAN" SONG. — Charles H. Williams, of Columbia, Mo., has sent in the following song, said to have been sung by the Indians in early times, and to have been brought to Missouri from Tennessee or Kentucky by early settlers: —

Chorus. Clati-clati-wamp pite-i pite-i-way,
Clati-clati-wamp pite-i pite-i-way,
Clati-clati-wamp pite-i asco-by-way,
Hiclo-piclo peace in-e-ay.

Stanza. Clo-mi-sal sal mil-e Moses.
Clo-mi-sal sal mil-e Moses.
Clo-mi-sal sal mil-e Moses.
Hiclo piclo peace in-e-ay.

The words are said to mean: —

Chorus. By and by we'll go and see him,
By and by we'll go and see him,
By and by we'll go and see him,
Away over yonder in the promised land.

Stanza. There now is good old Moses,
There now is good old Moses,
There now is good old Moses,
Away over yonder in the promised land.

BIBLIOGRAPHICAL NOTES.

BOOKS.

PUBLICATIONS OF THE FOLK-LORE SOCIETY, LIX [1905]. POPULAR POETRY OF THE BALOCHES. By M. LONGWORTH DAMES, M. R. A. S. Published for the Folk-Lore Society by David Nutt, 57-59 Long Acre, London: 1907. 2 vols. Pp. xxxix, 204; 224.

IBID. LV [1904]. JAMAICAN SONG AND STORY: ANNANCY STORIES, DIGGING SONGS, RING TUNES, AND DANCING TUNES. Collected and Edited by WALTER JEKYLL: with an INTRODUCTION by ALICE WEINER, and APPENDICES ON TRACES OF AFRICAN MELODY IN JAMAICA by C. S. MEYERS, and on ENGLISH AIRS AND MOTIFS IN JAMAICA by LUCY E. BROADWOOD. London: 1907. Pp. xxxix, 288.

These two valuable monographs are sufficient proof of the good work being done in the matter of publication by the English Folk-Lore Society. The collection of Balochi folk-poetry here presented is of particular interest and importance, since the Baloches, or Beluchis, are of Aryan stock, and, as the author informs us, "the whole of this poetry is purely popular in origin and form; there never has been in Balochi a literature in the correct sense of the

term, and literary influence cannot be detected anywhere, except perhaps in one or two of the love-poems." Moreover, "the forms of Persian poetry which have been the universal standard, even of popular poetry, in Afghanistan, and Musulman India, are not to be found here." In both form and substance Balochī poetry "is simple and direct in expression, and excels in vivid pictures of life and country, which it brings before us without any conscious effort at description on the part of the singer." As in Afghanistan, Persia, and Northwest India (their original home), the hereditary bards and minstrels known as Doms or Dombs are found, but "among the Baloches they are the professional minstrels and sing the poems in the assemblies of the clans, but are not poets themselves, as they often are among the Afghans." They appear to be "merely the agency for handing down the older poems or publishing the compositions of modern poets, who are in almost every case true Baloches and not men of low or mixed origin, as among the Afghans." Since it would be undignified for a Baloch to sing or recite a poem publicly, "a poet who wishes to make his composition known seeks out a Dom and teaches it to him." In poetry the Doms are often known by the name *Lori* (Persian *Lūrī*), *i. e.* "minstrel." The body of material in these volumes is divided into the following classes: —

1. Heroic or epic ballads dealing with the early wars and settlements of the Baloches (40 poems).
2. More recent ballads, mainly dealing with the wars of tribes now existing and other tribal ballads, — varying greatly in age and merit (18 poems).
3. Romantic ballads (6 poems).
4. Love songs and lyrics (9 poems).
5. Religious and didactic poems and legends of saints (14 poems).
6. Short poems, including lullabys, dastānaghs, and rhymed riddles (4 cradle-songs, 34 dastānaghs, — poems of only a few lines, sung to the accompaniment of the flute or *nar*, — 28 riddles and puzzles, 6 aphorisms).

The second volume contains the Balochī texts of all the poems, so that the work is valuable not merely to the folklorist and the student of æsthetics in human language, but to the philologist as well. A glossary of rare and obsolete words, an index of names, and a general index add to the utility of the material presented. The author began collecting the poetry of the Baloches in 1875 continuing it till 1896. Since then, Rev. T. M. Mayer has taken up the work, — the only previous collector of any account was Leech (1840). Mr. Dames's Balochī poems belong all to the northern variety of that language, as he was unable to obtain any in the Mekrānī dialect. With the exception of the dastānaghs all these poems are sung by Dombs to the accompaniment of the *dambīro* and the *sarīnda*, both stringed instruments. The earlier ballads relate to events of the first part of the sixteenth century, the later to those of the last 150 years. The metre is quantitative, the rhyme "rather an accident than an essential feature." The chief hero of the epics is Chākūr, chief of the Rinds, who has a feud over a lady with Gwaharām, chief of the Lashāris. It is to be hoped that the popular poetry in Mekrānī will soon be as well presented to the students of folk-lore.

The volume on "Jamaican Song and Story" will be noticed later in another department of the Journal.